

news

No. Thirty Six March, 1971

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The Journal of the Canterbury Society of Arts
66 Gloucester Street
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P.O. Box 772 Christchurch



RECENT PURCHASE

"Grasses 13" was bought for the C.S.A.'s collection from a one-man show by W. A. Sutton held in the Stewart Mair gallery last July. It is one of a long series wherein the artist has attempted, by means of various techniques in oil using glazes extensively, to describe the texture, movement and seasonal changes that long native grasses are subjected to throughout the year.

Competitions & Exhibitions

Kelliher Prize
Entry forms closing date 20 August 1971.
Nelson Suter Autumn Exhibition
Receiving date 31 March 1971.
Exhibition 5-18 April.

Gallery Calendar Subject to Adjustment

To March 7	C.S.A. 91st Annual Autumn Exhibition
To March 6	Sculptors' Group
March 9-20	Joel Smith paintings
March 17-31	Alan Pearson paintings
March 31-April 14	National Bank 1970 Mural Winner "Wool" by R. Lumsden-Dean
April 3-18	R. Gopas
April 4-18	John Scott painting
April 26-May 4	Town & Country Group
May	Cora Wilding Retrospective Embroidery Guild Peter Mardon Graphic and Craft Pamela Barnes
June	L. Summers Webb, Dawson, Edgar and Marwick

July	C.S.A. Open Maurice Askew John Turner University of Canterbury Maori Club
August	Star Secondary School David Jackson and Lyall Hallum Ray Neumann W. W. Cumming Wool Weavers Michael Smither C.S.A. Fair New Zealand Potters Colette Rands Tony Fomison Sister Lawrence Kelliher Art Prizes Colin Wheeler
September	The Group R. Weld & Gregory Kane C.S.A. Summer Saturday Junior Art Tony Geddes
October	
November	
December	

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"IN SEARCH OF EXPRESSION"

THIS EXHIBITION WHICH IS OPEN 4th-18th APRIL
IS INDICATIVE OF THE ARTIST'S THINKING OVER
THE LAST TEN YEARS.

Alan Pearson

One man Exhibition 17th-31st March.

Alan Pearson was born 23/8/1929, Liverpool, England.

Arrived in New Zealand in 1955 after living in Australia and Canada for four years. Graduate of the Canterbury School of Fine Arts. Art teacher at Cashmere High School 1962-64. Queen Elizabeth Arts Council Bursary 1964. Studied at the Royal Academy, returning to New Zealand in 1967. Appointed Set Designer for Auckland T.V.2 1967. Resigned in 1970 to give time to painting and private art classes. The Exhibition is comprised of portraits 1969-70 and the Nike and Music series which he has been developing of late.

Joel Smith

Exhibition March 9-20

Joel Smith is an American, thirty-two years old, and was born and raised in the city of Chicago, at the age of 17 with his parents began his travels as he says himself: "I travelled a good deal. I lived in Europe for eight months, and I've worked on a kibbutz in Israel. I put in six years in two universities and got a Master's degree in art. I served two years in the army. I've been a cab driver, a labourer, a teacher, an advertising man, and a bum (all of which may be to say the same thing)."

About my art: this particular group of paintings represents an attempt to portray man as I think he is (no less): struggling with forces within (libido, and super-ego), and forces without (other people). This is an enormous challenge of course (Is there any greater?), and while I may be meeting the challenge, I have no illusions, I think, about what degree of success I am meeting with. In other words, though I appreciate the fact that really getting it all down is beyond my means, I am trying. I think I shall continue to try in the future.

Part of the problem is finding suitable visual metaphors. For example, in several paintings I have put a man astride a horse. By this I mean to say that all men (indeed, all people) have at their disposal animal energy which must be controlled (libido) and that, therefore, all men are riders (or are "ridden"). The size and speed of the "horse", the ability of the rider: these things have a significant effect on a man's life. And if in the "Horse and Rider" series a third figure is seen, he is to be considered. He is the Super-Ego.

John Scott Exhibition April 14-18

Born in 1945, John Scott has had but a few years in which to develop a personal style, and he recognizes the fact that the few years in which he has been working have not permitted the attainment of a completely personal style or the pursuit of a unitary area of painting. As Mr John Oakley rightly commented in his review of the recent combined group exhibition, John Scott has not as yet "decided in which direction he is going", but this is not the full story. He can see that it is the imagery and representationalism of abstract painting which holds the most attraction, but the "alleyways and by-ways which he is investigating are diminishing in number while increasing in significance". He does not expect, however, to ever attain and maintain one style or one direction, for he finds a satisfaction in drawing and the discipline of rendering realistic images which is not possible in the more abstract designs.

On coming to Christchurch in 1968 to take up a teaching position at St Andrew's College, he joined the C.S.A. Since then, he has exhibited regularly with the C.S.A. as well as in the Christchurch University Club. The exhibition in April will be his first public one-man show in Christchurch, before leaving New Zealand to travel overseas for two years, during which time he hopes to visit galleries and exhibitions in America, Canada, England and Europe. He also has the hope of an exhibition in England.

The motivation behind the paintings in this exhibition may be partly found in the training as a Geographer that he received at Otago University, for there has always been the reliance on the shapes and abstractions found in nature itself; such as hills, islands, terraces and textures of plains. These patterns which can be seen in the aerial views of photographs and maps, have been both natural and man made, and the paintings attempt to reconcile the two by combining the relief and texture of natural forms with the geometric lines created in our environment.

This is not the full explanation of the themes and motivation behind these paintings, for some have an intrinsic motivation inherent in the development of a design and pattern for its own sake.

Thoughts of a Minder

C.S.A. GALLERY SUMMER SHOW 1970

The work of many painters stirs the imagination of a mind untaught in art
Makes the undisciplined eye move swiftly here and there

Till caught by form or colour

Pictures close the cool white walls

Surround and make the watcher the centre of the outward reaching or the inward probing of the artist's striving to create.

Too much to claim?

The thought persists, bringing its own pleasure.

A fountain plays, its dripping intervals woke

The sound of mountain streams,

The hill bird's song,

The wind in forest trees,

Even the intoxicating smell of rotting leaves.

Some pictures clothe obscurity in satisfying lines,

Others show clearly something understandable,

Perhaps pedestrian but often beautiful.

Experience can be relived in flight,

In mathematics,

In touching wood or stone or living things,

In thinking, moving, breathing or just in being.

Those who come to see these pictures, carvings,

Sculptures seem engrossed

Enjoyment and a quietness can be felt

As each one searches for the artist's real intent.

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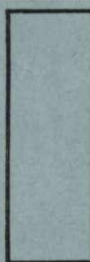
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Pottery Notes

Doris Holland

Since last writing the holiday period has intervened either involving potters with family affairs, or giving them more time to concentrate in their studios on work for the coming year. And a very busy year it will be for the Association, with the mounting of a National Exhibition planned for September.

In December I had the pleasure of exhibiting some paintings at the Colonial Gallery, Washdyke, in the company of Len Castle's pots. I made a trip south to see this show, and as usual, found the invention, variety and technical excellence of work completely satisfying. Although most pots were of the typical Castle design the vibrances and vigour of the forms, simple or complex, always convey fresh pleasure to sight and touch.

Five potters exhibited in the 1970 Group Show, Nola Barron, Juliet Peter, Helen Mason, Warren Tippet, and as guests, John Fuller and Graime Storm. Helen Mason's "Mamaku" series of eight platters, all variously square, charmed me by her creative use of the Black Fern, each platter a new idea but all developing a theme. John Fuller's severe and formal shapes were snapped up very quickly.

I have just received a letter from Janet Mansfield, secretary of the Sydney Ceramic Group. Some of their members have recently returned from a trip to Japan, and are enquiring now about the possibility of organising a trip to New Zealand, visiting studios and meeting potters. Definitely an idea to be considered, perhaps in September. I have also a comprehensive report from the Group, which I would be happy to lend anyone interested; it contains several excellent letters and articles by travelling potters.

The N.Z. Society of Potters will hold the 14th National exhibition in Christchurch in September. Plans for the exhibition are advancing under the chairmanship of Mr Peter Dawson. In past years new members of the Society have qualified by having a group of pots accepted for exhibition at the National show, but this year intending members are asked to send their pots for a preliminary selection in Auckland in July. The Secretary of the Canterbury Potter's Assn will have further details later.

Potter Traces Early Asian Influences

To a potter, Asia is a living presence. It influences design, techniques, glazes, traditions.

One modern-day potter, Doreen Blumhardt, of Wellington, is taking a global look at the Asian ceramic collections of some of the world's great museums. And she's finding a ribbon of continuity running throughout. East meets West—on the wheel, in the kiln, on exhibit.

At the Boston Museum of Fine Arts she discovered a seventh-century Korean vase that had come from precisely the same ancient kilns that she had visited only a few weeks earlier at Kyong ju, in South Korea. "Out among the rice paddies, we found shards lying around like mushrooms in a field," she recalled during her tour. "Over the years farmers have cultivated the fields but still there are bits and pieces of some rather interesting origin."

Examining the vase intently, she explained that it had been thrown on a wheel, and that the indentation down the side was probably made with the potter's own finger and thumb while the clay was still damp. The wood ash that had doubtless been used in firing, she said, must have fallen directly on the pot to give it its handsome glaze. "It's speckled as you see," she observed. "But rather lovely," she added softly.

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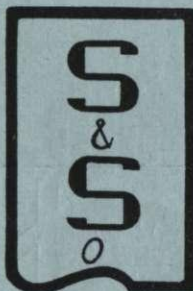
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"Korean pottery has a certain nonchalance which reflects a way of life," Miss Blumhardt declared. "The pots tend to be off centre, the potters' wheels were not even round. Whereas Chinese pottery is exact and technically excellent. Its influence has been very great throughout Europe and the Western world.

"In Japan, however, potters have tended to prize the Korean nonchalance and have wanted to copy it. The outcome tends to become an artifice." In her own work, Miss Blumhardt is more drawn to the Chinese forms and glazes; she feels they are indeed reflected in her work. The pot shown here is an example.

From her studio in Wellington, perched high on a hillside overlooking the harbour, Miss Blumhardt sent three pots to Expo '70 for a ceramics exhibit. She had spent five months in Japan in 1962, on a grant from the Japanese Government, working with Japanese potters. Shoji Hamada, who is termed "a national treasure" by his country, and Kawai Takeichi, another Japanese potter, later visited New Zealand as guests of Miss Blumhardt and the New Zealand Society of Potters.

"As an artist, I am basically interested in design, especially three-dimensional things like pots because primarily I like making things one can use."

("Ceramics" is the overall term for anything made of clay. Miss Blumhardt explained; "pottery" has to do with container shapes—pots. And all of her work is stoneware.)

"To create a piece, I may do a lot of drawings but the piece really grows on the wheel," she said. "That is the fascination of it. You must handle pottery to appreciate it; you must feel it."

Travelling on a fellowship from the Queen Elizabeth II Arts Council, one of Miss Blumhardt's first stops was at the great Chinese museum on Taipai. Subsequently she visited museums in San Francisco, Chicago, Cleveland, New York, Boston and will also visit Europe.

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EXHIBITIONS PROGRAMME 1971

Until January 31	Acquisitions for 1970
Feb. 2 - March 2	Van der Velden drawings
March 4 - April 2	Nine Printmakers
April 4 - May 2	Recent Painting in Canterbury
May 2 - May 27	Frederic Remington (19thC. American)
May 27 - June 20	Manawatu Prize 1970
June 18 - July 12	John Kinder Early New Zealand Water Colours
June 21 - July 21	Chinese Contemporary Art
July 23 - August 23	Canterbury Painting, 1860-1940
Aug. 25 - Sept. 15	Young Painters
Sept. 15 - Oct. 15	Contemporary French Tapestries
Oct. 25 - Nov. 15	Contemporary Australian Prints
Nov. 17 - Dec. 17	Ten Big Paintings
Dec. 18 - Jan. 31	Acquisitions 1971 and Permanent Collection

Subject to adjustment.

Nine Printmakers

A new departure for the McDougall Gallery this year will be a number of exhibitions featuring the work of local artists. The first of these will be recent prints by nine invited printmakers, and will include work by Tony Bisley, Barry Cleavin, Neil Cooke, Ted Francis, Vivian Lynn, Eileen Mayo, Derek Mitchell, Trevor Moffitt and Michael Reed.

There will be thirty-one works shown, covering a fairly wide range of subject matter and media involved in the production of contemporary prints. Some of the exhibitors are already quite well known as painters or designers as in the case of Trevor Moffitt, Tony Bisley, Ted Francis and Eileen Mayo. Others are printmakers who too rarely have the opportunity to have their works shown locally.

Although present policy prohibits the public sale of works from exhibitions in the gallery, most of the prints will be available for purchase, and enquiries may be made to the secretary.

NINE PRINTMAKERS will open on 4th March and will continue until 2nd April.

'The City is my Museum'

"For too long museums have considered artists merely as a commodity to be used. The time has come for artists to use the museums," according to Sebastian J. Adler, director of the Contemporary Arts Museum at Houston, U.S.A. Mr Adler envisions his museum as "a living centre in which artists can work".

But he doesn't like the word "artist" anymore. "I would really prefer something like 'innovator', for the artist today is someone who uses his imagination to produce something more than just an object to be collected"

Houston's Contemporary Arts Museum has no collection—and plans to avoid one, no exhibition and, until December, 1971, no building.

"The city is my museum," he said. "I think artists should work directly with the city planners. . . I am talking about paying artists to come and innovate."

His stress on the word "paying" echoes the surprise his suggestion usually creates.

"People tell me this is a silly idea," he went on, "but I say you can't get a scientist to work for you with-

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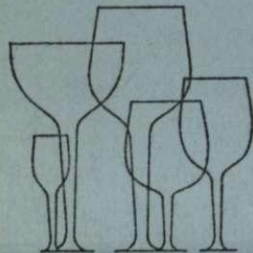
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PAGE EIGHT

out paying him. Why should we treat our artists differently?"

What they want, according to Mr Adler, is material and technology, and this he can get for them from businesses and corporations, which he sees as the Medicis of our time.

"Who is in a better position to act as liaison between artists and corporations than the museum?" he asks. "I had a young Milwaukee artist down here who saw some plastic skylights and got all excited thinking what he could do with them. At my request South-western Plastics sent him a whole batch of stuff to work with."

But there is more that a contemporary museum should be and do. It should commission artists to design pocket parks and playgrounds throughout the city instead of buying pieces of sculpture. Then, when the artist has made his "statement in trees and water" the city can pay neighbouring young people to maintain it.

24 Frames a Second

Film at home, in the cinema, at school and on television, today, plays a major part in the shaping of our lives and thoughts.

As with reading and writing the language of film could be learnt when young, helping to discriminate between the good and ugly.

Film is a vehicle for the communication of ideas and feelings and has its own grammar.

Schools and other organisations overseas and in New Zealand are helping to put cameras into the hands of young people so that they may learn to "read" and "write" the language of moving images. The Society of Arts plans to help in this direction by holding film classes for children who have not had the opportunity to learn film making.

In the second term, May 29-August 14, Maurice Askew and Tony Bisley are supplementing our Saturday morning classes in art with classes in film. Fees will be as for art classes, \$7.50 for members' children, \$9 for non-members' children. Age groups 9-12 and numbers will be small in the classes. Enquiries and enrolling as from now at the Society office.

Primary, post-primary teachers and other members of the Society of Arts who are interested in this aspect of development for both children and adults might like to contact Mr Askew, Mr Bisley. There will be later in the year, opportunities under the aegis of the Canterbury Society of Arts, for the study of this Art.

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